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U. S. MARINE CORPS, 1859 - 1875

(Plate No. 13)

H. Charles McBarron, Jr.

The Marine Corps of 1859 was a force of about 2,000 officers and men, more than half of whom were at sea in small detachments. There they performed the same duties as had generations of Marines before them: guard duty aboard ship, sharpshooting and repelling boarders during an action, and spear-heading a landing operation. Ashore they served as guards for naval installations and preserved the public peace.

The Civil War brought no great fame to the Corps. It was increased only to a maximum of 3,900 officers and men, and most of these were required aboard ship. Marines formed part of several land operations, but, as their historian points out, their greatest combat service was rendered as gun crews in battle aboard naval vessels and in the other jobs they had to do at sea.<sup>1</sup>

On 24 January 1859 the dress of the Marine Corps was altered from that worn since 1840 to a more modern style with tunic and cap - a change which the Army had made eight years earlier. The new uniform is illustrated and described in great detail in *Regulations For The Uniform & Dress Of The Marine Corps Of The United States, October 1859...*, published by Charles Desilver of Philadelphia. It is upon these regulations and contemporary photographs - an excellent one is to be found in *The Photographic History Of The Civil War, VI, 68* - that the plate has been based. This style of dress uniform was worn by the Corps, with only a few changes, throughout the Civil War and until 1875. One such change was the substitution of shoulder straps for the twisted gold shoulder knots on the officer's undress uniform.

Company officers wore the same stiff cap as enlisted men, with gold pommon, for full dress, but contemporary photographs of parades during the War indicate that the combination of uniforms here shown was normal. Field officers in full dress wore the chapeau with red feather plume. On top of the officer's undress cap appeared for the first time the 4-lobed knot, often referred to as the "clover leaf" or "French love knot," which is today one of the most distinctive features of the Marine officer's uniform.

<sup>1</sup>Clyde H. Metcalf, *A HISTORY OF THE UNITED STATES MARINE CORPS*, New York, 1939, 167-221.

Since 1826 the officers of the Corps had worn swords with a Mameluke hilt commemorating the engagement at Tripoli, but in 1859 these were set aside for the regular naval officer's with black leather scabbard. In 1875 the distinctive Marine sword was resumed. Other features worth noting are the continued use of red coats for musicians, and the chevrons worn with points up at a time when the Army wore them with points down. The drum sling shown is of a type which appears in contemporary photographs.

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# 1ST U. S. ARTILLERY REGIMENT, 1834 - 1851

(Plate No. 14)

*H. Charles McBarron, Jr.  
and Frederick P. Todd*

From 1821 to 1861 the Regular Army contained four regiments of Artillery; all were formed in 1821 when the old Corps of Artillery and the Regiment of Light Artillery were consolidated and their companies redistributed. Until the Mexican War only one company of each regiment was equipped as light (in other words, horsed) artillery. The remainder served as foot artillery in coastal forts or as infantry elsewhere.

The 1st Artillery, during the 1830's and 1840's, served at posts down the Middle Atlantic coast and for a time along the Canadian frontier, from New York to Maine. As infantry it fought in the Seminole and Mexican Wars. Two of its companies formed the garrison at Fort Sumter in April 1861.

Its colonels at this period were Abram Eustis and Ichabod Bennet Crane, both veterans of the War of 1812, and, in those days before the retired list, so old that they could rarely lead the Regiment in campaign. Among the junior officers, however, were many destined for future greatness: men like "Fighting Joe" Hooker, Irvin McDowell, Abner Doubleday, A. P. Hill and "Stonewall" Jackson.

After several reorganizations the old Regiment, now carrying 25 battle streamers, entered the Second World War as the 1st Coast Artillery Regiment. In 1944, harbor defense being of relatively low priority, the unit was broken up and remains today as the 1st Coast Artillery Battalion (inactive).

The full dress uniforms shown in the plate, which serves as well for the 2nd, 3rd and 4th Artillery Regiments, are based upon Army Dress Regulations in force from 1834 to 1851, and upon actual uniforms in the National Museum and the Ordnance Museum at West Point. The equipment is described in *Ordnance Manuals* of 1841 and 1851. In addition, the *U. S. Military Magazine* for May 1841 contains a colored lithograph by A. Koellner of a Captain of Artillery wearing an Infantry waist belt over his sash, and this peculiar feature has been included here.



4TH MASSACHUSETTS REGIMENT,  
CONTINENTAL LINE, 1781 - 1782

(Plate No. 15)

*H. Charles McBarron, Jr., and Frederick P. Todd*

It is from Deborah Sampson, of Plympton, Massachusetts, that we gain our best description of the dress of the Light Infantry Company of the 4th Massachusetts as it garrisoned the Hudson Valley and fought at Yorktown. We may have doubts about the exact period of enlistment of this adventurous girl, as we may wonder at the patriotic innocence of her exploit, but that she did serve with this Company in 1782 at least is beyond question.

Deborah, posing as a man of course, joined the Regiment at West Point and was assigned to Captain George Webb's Light Infantry Company. Her biographer describes her receipt of clothing and equipment as follows:

The second day, she drew a French fusee, a knapsack, cartridge-box, and thirty cartridges. . . . Her garb was exchanged for a uniform peculiar to the infantry. It consisted of a blue coat lined with white, with white wings on the shoulders and cords on the arms and pockets; a white waistcoat, breeches or overhauls and stockings, with black straps about the knees; half boots, a black velvet stock, and a cap, with variegated cockade, on one side, a plume tipped with red on the other, and a white sash about the crown. Her martial apparatus, exclusive of those in marches, were a gun and a bayonet, a cartridge-box and hanger with white belts.<sup>1</sup>

Her uniform, of course, was in general that prescribed by Washington for the New England Line on 2 October 1779. Its cut had been set forth in instructions issued by the Massachusetts Bay government in January 1781, for Massachusetts at that time took over responsibility for clothing and equipping its units in the Continental Line.<sup>2</sup> The "cords" present something of a problem and they have been based upon current French fashions, for it is well known that the Continental light infantry companies were combined into separate battalions during the summers of 1780-1782 and that General Lafayette never ceased in his activities to improve their appearance. The wings are of the type indicated in a sketch by Kosciuszko of a light infantry officer of the 2nd Massachusetts in 1777.<sup>3</sup>

Blue and white uniforms sent to Virginia from France in 1782 had white coats faced with blue for drummers,<sup>4</sup> and the custom of reversed colors appears to have been common in the Continental Line. There is a wealth of evidence on the special insignia and equipment of the Light

<sup>1</sup> John Adams Vinton, editor, *THE FEMALE REVIEW: LIFE OF DEBORAH SAMPSON*. . . , Boston, 1866, 133, 134. The original edition of the story appeared in 1797; this reprint contains a critical evaluation of Miss Sampson's (Mrs. Gannett's) service.

<sup>2</sup> Henry Whiting, *REVOLUTIONARY ORDERS*, New York, 1844, 164.

<sup>3</sup> Reproduced in Miecislaus Haiman, *KOSCIUSZKO IN THE AMERICAN REVOLUTION*, New York, 1943, 37.

<sup>4</sup> *CALENDAR OF VIRGINIA STATE PAPERS*, vol. 3, 336.

Infantry, but the form of their cap has always been a matter of some question. H. A. Ogden pictured a French-type helmet with a crest of bearskin or horsehair, but in this plate we have used the cap shown by John Trumbull in his first painting of the Surrender at Yorktown, where it is worn by the four Light Infantry officers who stand on foot in the far right corner of the picture.<sup>5</sup>

The 4th Massachusetts Regiment of the Continental Line served throughout the entire war. It was formed from militia Minute-Men companies of Worcester County in April 1775 and responded to the Lexington Alarm under Colonel Ebenezer Learned, an experienced officer. In the Provincial Army of Massachusetts Bay (May - June, 1775) it carried the number "14", and there is some evidence that it was then considered a "regiment of grenadiers." Upon the organization of the Army of the United Colonies under Washington it was redesignated the 4th Regiment of Infantry, and so served at Boston.

On 2 January 1776 the unit was mustered out at Roxbury, Mass. One of its men wrote that day: "This morning drums beat for prayers and we attended, after which the Col. dismissed us with honor."<sup>6</sup> Learned at once reorganized the unit as the 3d Continental Regiment, many of his officers continuing with him, while the others returned to reform the 5th Worcester County Militia Regiment. The 3d was the first unit to enter Boston after the British left.

In May 1776 Learned resigned because of ill health, and the command devolved upon the lieutenant colonel, William Shepard. Shepard was wounded at Long Island the following August but recovered to continue command. On 1 January 1777 the Regiment was once more reorganized, and redesignated the 4th Massachusetts, and as such fought under Shepard through 1782. In January 1783 its command was given to Colonel Henry Jackson, and on 3 November of that year the old unit was disbanded. On that same day, however, Jackson formed the First American Regiment — the last infantry unit of the Continental Line — and seventeen of the officers and many men of the 4th went with him.<sup>7</sup>

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<sup>5</sup> Now in the Yale School of Fine Arts, New Haven.

<sup>6</sup> Frank A. Gardner, "Colonel Ebenezer Learned's Minute-Men Regiment," in *THE MASSACHUSETTS MAGAZINE*, Salem, Mass., V, 71-101.

<sup>7</sup> This unit, which was disbanded 20 June 1784, should not be confused with the second First American Regiment, authorized by Congress 3 June 1784 and now the 3rd Infantry Regiment.



## U. S. MOUNTED RANGER BATTALION, 1832 - 1833

(Plate No. 16)

H. Charles McBarron, Jr.

Ever since the disbandment of the Regiment of Light Dragoons in May 1815, officers of the Army had recommended the reestablishment of some sort of cavalry in the Regular Army. As the military frontier, rolling ever westward, reached the plains country and the mounted Indian, the need became obvious enough to overcome the demands of economy. Finally a battalion of six companies of mounted rangers was authorized by act of Congress of 15 June 1832. Henry Dodge was appointed major; the companies were immediately raised from young frontiersmen and began their watch over the restless Indians of the Mississippi Valley.<sup>1</sup>

One of the Ranger companies was raised by Captain Jesse Bean in the Arkansas Territory and mustered in at Fort Gibson on 14 September 1832. In October Bean was ordered on a tour of the country to the west, and he started off on the 6th with eighty nondescript troopers. A week later he was overtaken by a small party that contained Henry L. Ellsworth, a newly appointed Indian commissioner, an English traveller named C. J. Latrobe, and the American novelist Washington Irving.<sup>2</sup>

In his account of the trip, *A Tour Of The Prairies*, Irving describes the appearance of the men at great length. Some of his comments follow:<sup>3</sup>

They were a heterogeneous crew; some in frock-coats made of green blankets; others in leathern hunting-shirts, but the most part in marvellously ill-cut garments, much the worse for wear, and evidently put on for rugged service....

[The guide of the party] was lounging about in an old hunting frock and metasses or leggings of deer skin, soiled and greased, and almost jappanned by constant use... his rifle on his shoulder, his powder-horn and bullet-pouch at his side, his hunting-knife stuck in his belt, and coils of cordage at his saddle bow, which we were told were lariats or noosed cords, used in catching the wild horse....

There were groups of rangers in every kind of uncouth garb.... Captain Bean... was equipped in character; in leathern hunting shirt and leggings, and a leathern foraging cap.... A veteran huntsman approached.... his dress was similar to that of the Captain, a rifle shirt and leggings of dressed deer skin, that had evidently seen service; a powder-horn was slung by his side, a hunting-knife stuck in his belt, and in his hand was an ancient and trusty rifle....

<sup>1</sup> Henry P. Beers, *THE WESTERN MILITARY FRONTIER, 1815-1846*, Philadelphia, 1935, 88-90.

<sup>2</sup> *IBID.*, 101, 102.

<sup>3</sup> In view of the great number of editions of this book, no paginations are given. The quoted portions are taken from chapters 3, 4, 8 and 9.

...a tall, lank fellow in homespun garb that hung loosely about his limbs, and a straw hat shaped not unlike a bee-hive; a comrade, equally uncouth in garb, and without a hat... with a long rifle on his shoulder....

Experience with these loosely organized, undisciplined and self-equipped Rangers proved the need for formal cavalry. Something at once steadier and more colorful was needed to impress the Indian. Thus, in 1833, the Regiment of Dragoons was constituted and organized, and the Mounted Rangers, their enlistments expired, in effect disbanded themselves.

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## THE VINKHUIJZEN COLLECTION

*Detmar H. Finke*

By all odds the largest and most important assembly of military costume prints open to the public in the Western Hemisphere is that called the Vinkhuijzen Collection in the New York Public Library, New York City. In fact, it is doubtful if there are many collections, public or private, anywhere in the World today that exceed it in sheer number of items gathered, although several known to the writer contain material of greater value and rarity in the aggregate.

Doubtless many American collectors know of and have used the Vinkhuijzen plates. Yet it is a commonplace that such research materials often lie at the elbow of students who need them but know nothing of their existence or, at least, of their importance. With this thought in mind, then, the following brief note on the subject is offered.

The collection was formed over a period of many years by the Dutch physician Dr. Hendrick Jacobus Vinkhuijzen of the Hague. Assisting Dr. Vinkhuijzen were such artists as Quinto Cenni, Louis Kuschmann and M. H. Neumann. After the death of its founder the collection was sold at auction by Frederick Mueller & Cie., Amsterdam, on the 14th and 15th of April 1910, and in September 1911 the collection was presented to the New York Public Library by Mrs. Henry Draper of New York City. There is some question whether Mrs. Draper bought the entire collection, for it was originally advertised as containing some 60,000 plates, while the Library lists the number received as only 32,236.<sup>1</sup> The collection was already mounted when acquired by the Library; it was then catalogued and permanently bound. No restrictions on its use are in force at present.

The collection possesses all the advantages and disadvantages one might expect in a functional arrangement of this kind. Dr. Vinkhuijzen stated that it was his purpose to gather a collection showing the development of the military uniform, chronologically arranged by countries and by the different branches of the service. At once, of course, he found his materials

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<sup>1</sup>*Hendrick Jacobus Vinkhuijzen, UNIFORMES DE TOUTES LES NATIONS ET DE TOUTES LES ÉPOQUES; CATALOGUE D'UNE COLLECTION PRÉCIEUSE DE 60,000 ESTAMPES ET DESSINS FORMÉE PAR M. LE DR. H. J. VINKHUIJZEN À LA HAYE, Amsterdam, 1910. New York Public Library BULLETIN, (1911), 565, and XVI (1912), 630.*



did not fit conveniently into the system he had devised, for books and often single plates would cover more than one period or type. Purposefully, indeed, relentlessly, he cut up his volumes and pictures and pasted the resulting clippings on small sheets of cardboard. In this he performed at once an act of sacrilege in the eyes of the collector of prints and an immense boon to the researcher who cannot spare time to consult extended indices, or balance a shelf-full of books on his knee.

Most collectors might have pardoned Dr. Vinkhuijzen had he taken more pains in his work. There is no great harm in scattering a series of loose unrelated plates, and the mere fact that these were at one time bound in a book does not render this binding forever holy. Yet in breaking up his volumes he lost much valuable text and, so doing, helped defeat his own ends, for the most serious criticism that can be levelled at the collection is that it is virtually without documentation. The brief title on each sheet, if readable at all, tells nothing of the source of the picture, its accuracy, or its relationship to anything else in the collection.

On the other hand, many of the pictures cannot be found elsewhere in this country. When Dr. Vinkhuijzen was unable to obtain plates he often had copies specially made for him, or he made less fortunate tracings himself. Most outstanding are the series of exquisite originals created solely for the collection, notably those on the uniforms of the Italian States, done by Cenni.

The series consists today of 762 volumes arranged alphabetically by countries, and within each country chronologically. Below is a brief listing of the contents, as catalogued:

<u>Country:</u>	<u>Dates:</u>	<u>Volumes:</u>
Argentina		1
Austria.....	1448-1906	2-15
Belgium.....	1380-1899	16-24
Brazil.....		25
Bulgaria.....	1877-1903	26
Byzantium.....	until 1453	27
Chile.....	1890	28
Denmark.....	1760-1895	29-37
Egypt.....	1820-1898	38
Finland.....	1783-1811	39
France.....	1200-1904	40-192
(Includes three volumes of French Colonies, 1870-1904)		
Germany.....	1619-1909	191-314
(The following German States are covered: Anhalt, Bavaria, Bremen, Fraenkischer Kreis, Hamburg, Hessen, Hohenzollern, Luebeck, Nuernberg, Prussia, Reuss, Saxe-Meiningen, Saxe-Weimar-Eisenach, Saxony, Westphalia, and Wuerttemberg)		
Great Britain.....	1066-1903	315-341
(Includes seven volumes covering the colonies and the Indian Army, 1795-1900.)		

<u>Country:</u>	<u>Dates:</u>	<u>Volumes:</u>
Italy.....	878-1909	342-466
(The following Italian States are covered: Genoa, Kingdom of the Two Sicilies, Lucca, Modena, "minor states," Papal States, Parma, Piedmont and Savoy, San Marino, Sardinia, Tuscany, and Venice.)		
Knights of Malta.....	1048-1799	467-468
Luxembourg.....	1832-1900	469-471
Mexico.....	1826-1906	472-475
Monaco.....	1865-1896	part 476
Montenegro.....	1876-1896	part 476
Morocco.....		part 476
Netherlands.....	1204-1909	477-569
Norway and Sweden.....	1500-1909	570-603
Persia.....	1490-1907	604
Poland.....	1633-1800	605-606
Roman Empire.....		607-608
Roumania.....	1881-1896	609-613
Russia.....	960-1900	613-699
Servia.....	1873-1900	700
Spain.....	500-1900	701-739
(Includes one volume on the Spanish Colonies, 1862.)		
Switzerland.....	1852-1909	740-743
Tunis.....	1840-1904	744
Turkey.....	1600-1909	745-756
Miscellaneous.....		757-762

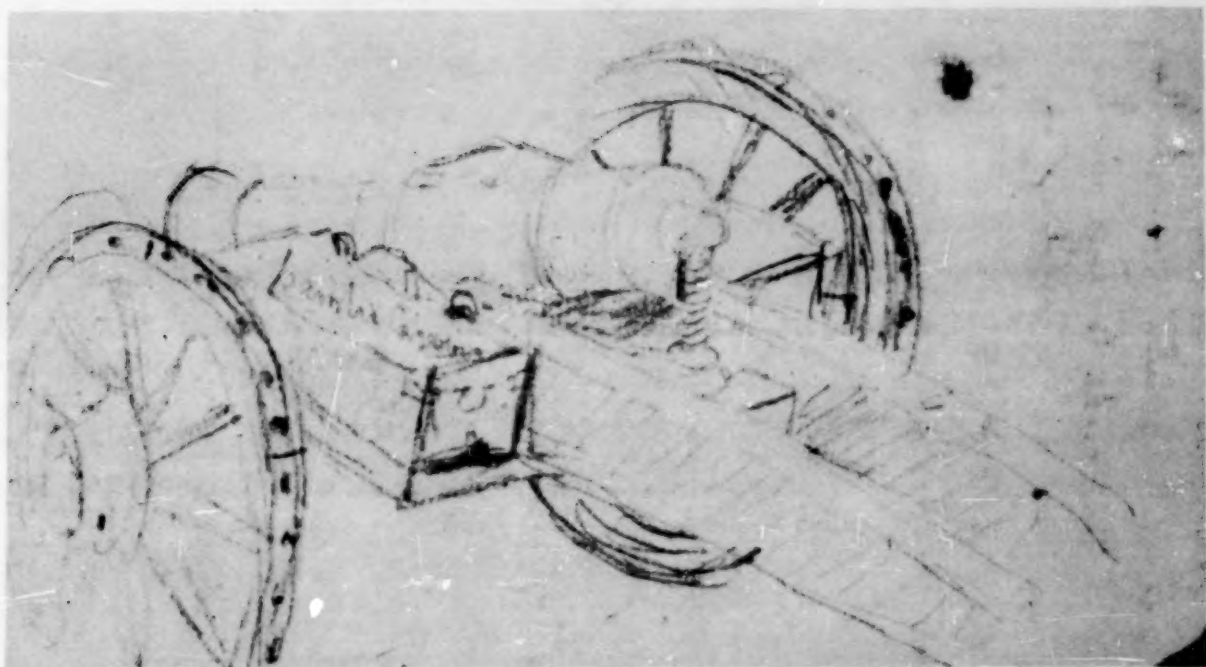
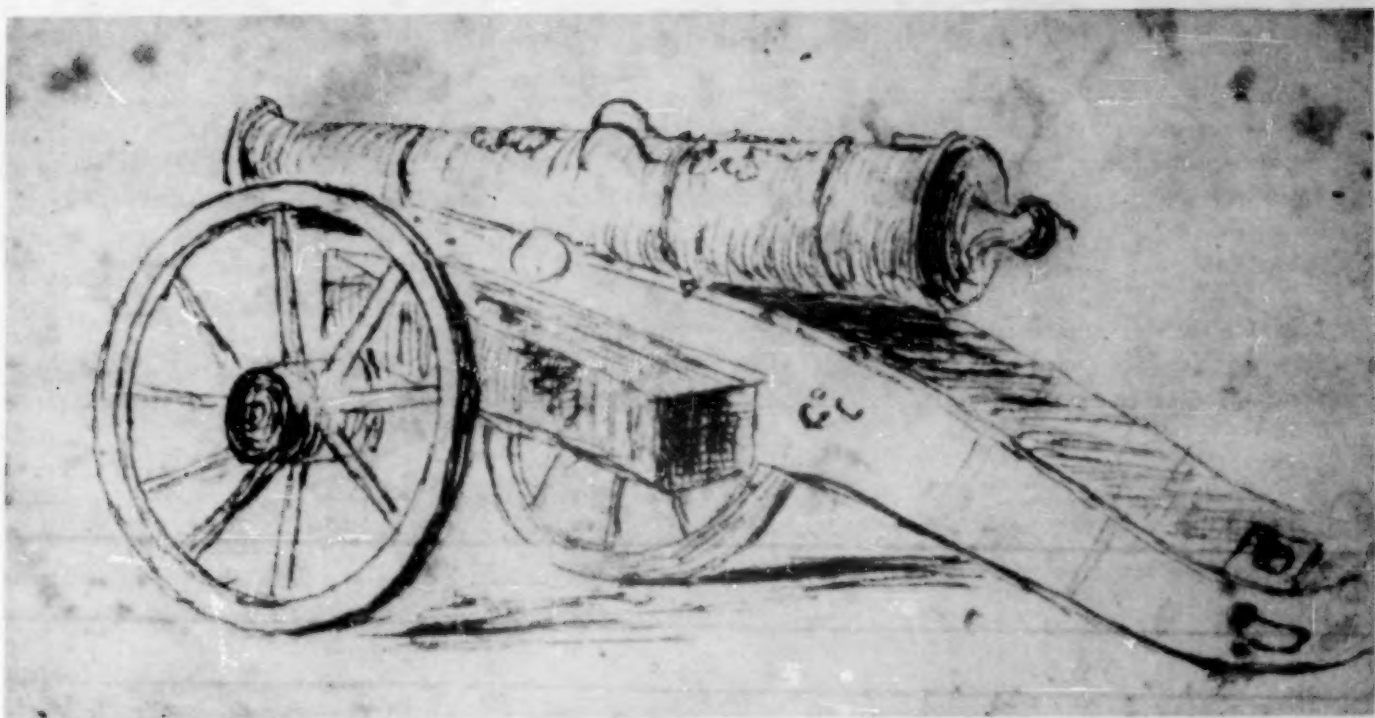
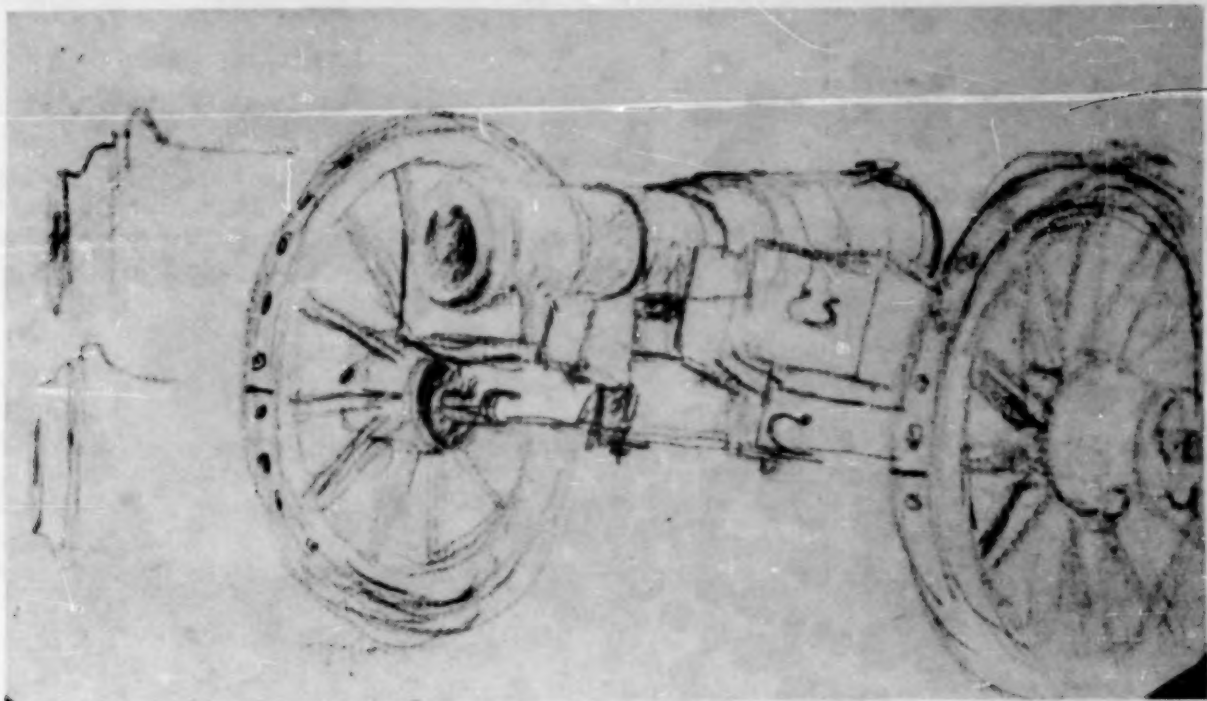
## EARLY CANNON SKETCHES BY CHARLES WILLSON PEALE

*Harold L. Peterson*

The portraits of Revolutionary War soldiers by Charles Willson Peale have long been used by students as one of the best extant sources for uniforms of the period. Less well known, however, are his contributions to the history of heavy ordnance. In Peale's sketch book in the library of the American Philosophical Society in Philadelphia there are four rough sketches of cannon and carriages, drawn early in 1777. Three of these sketches have been reproduced on the following page. The fourth is very incomplete and of little significance.

Rough as these sketches are, they still contain useful information. The cryptic note "painted carriage" scrawled across one of the sketches is of interest even though Peale neglected to specify the color. The indication of the elevating screw is important in that it negates the arguments of those who insist that that device was not in use as early as 1777. Finally, the position and design of the ammunition chests, which Peale includes in all three drawings, and the supporting platform, which he shows in one sketch are particularly important since illustrations of these articles are seldom found.





## NOTES ON PUBLICATIONS

David F. Johnson, *Uniform Buttons*, Watkins Glen, N. Y., 1948, is a distinct contribution to the study of an often neglected subject. Chapters include: Branches of the Army, Navy, and Marine Corps; State Militia and Independent Organizations; Federal Agencies, and the Confederacy. Also included are political and miscellaneous historical buttons. The work is in two volumes; one of text and the other of illustrations. Although some of the plates have suffered from poor offset printing, the set is well worth the price of \$12.00 to anyone interested in military miscellany.

The Pennsylvania Society of Sons of the Revolution has published a new flag book, the first since 1913. The new version, *American and French Flags of the Revolution, 1775-1783* by Frank Earle Schermerhorn, is based almost entirely on secondary works. The author is frank about his sources and guesses, however, and so while the book is far from definitive, it is still a most useful volume. The numerous colored illustrations are nicely done and add much to the value of the book. It may be purchased from the Society in Philadelphia for \$4.00.

Ezio Malatesta, *Armi ed Armaioli*, Serie L, of *Encyclopedia Biografica E Bibliografica "Italiana"*, Milan, 1939, 436, is a book which will interest all students of European arms and armor. As the title suggests, it is primarily a collection of biographies of Italian armorers and arms makers, each of which is followed by a brief bibliography. The field of interest is broadened, however, by several special features. It is profusely illustrated with pictures of all types of arms and armor. There is a good glossary of Italian arms terminology; and there is an excellent 40 page bibliography of arms books in English, French, German, Spanish and Italian. As might be expected in a book of this magnitude, there are errors and omissions. The failure to note the sources of many of the pictures is particularly distressing. In the long run, however, the faults are negligible when compared with the positive value of the book. Long unobtainable in this country because of the war, this volume is now available in two editions from two American dealers. The Pan-American Trading Company, 3646 S. Hamilton Avenue, Chicago offers a paper bound edition. Mr. Ray Riling of 6844 Gorsten Street, Philadelphia advertises a linen bound volume. The price of either edition is \$8.00.

Col. Arcadi Gluckman has just issued a *Supplement of American Gun Makers*, (Buffalo, 1949, 66, \$2.00). The 1200 entries in this supplement represent the result of further research following the appearance of *American Gun Makers* some eight years ago. These combined volumes now constitute the most complete and reliable list of American gunsmiths in print.

*History of the First Troop, Philadelphia City Cavalry, 1914-1948*, Philadelphia, 1948. A continuation of the earlier histories of this unit (now the 28th Division Reconnaissance Troop), this carefully compiled and beautifully printed volume contains a colored illustration of the uniform of the Revolution and numerous other pictures of historic dress, insignia and the like. Privately published by the Troop.

Some interesting comments on early militia organizations are contained in John G. Weld, "Sidelights of the Old Boston Militia Companies", printed in the *Proceedings* of the Bostonian Society, annual meeting January 18, 1949. The article is illustrated with seven early prints depicting the uniforms, arms and equipment of some of these Boston organizations.

Publishing this first volume of *M C & H* has been a great pleasure for all of us who have been concerned in its production. This first year has been somewhat in the nature of an experiment. Many problems have arisen, some of which still await a satisfactory solution. The coloring of the plates in particular has not always been satisfactory, but it is hoped that this can be improved. At the present writing, it is planned to continue the publication of this journal for another year. Further details will be sent to subscribers in the near future.

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